THE VICTORIAN ALLIANCE OF SAN FRANCISCO ANNUAL HOUSE TOUR

PRESIDIO HEIGHTS

OCTOBER 19, 2008 1-5 PM

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Since our last house tour, the Alliance has lost four of its dedicated members. John Vandenberg, husband of Jo Ann Vandenberg, helped for many years alongside his wife as she co-chaired many of our house tours. Michael Weller, an antique silver and decorative arts expert, opened his home for meetings and supported our tours by advertising in the tour program. Jean Kortum, an early and longtime member, was an active preservationist of the waterfront and instrumental in the freeway revolt of the 1960s. Hazel Wynne, an ardent volunteer in the Alliance as well as in the San Francisco Symphony and Opera, was one of the our members who always helped make our Holiday Party a success.

We remember them and are grateful for their many contributions.

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PLEASE NOTE: No photography is allowed inside the homes.

Congratulations to
the Victorian Alliance of San Francisco on its
annual House Tour

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Welcome from the Victorian Alliance of San Francisco

Welcome to our 2008 house tour. This year the Victorian Alliance is honored to be partnering with two other preservation organizations. Jack Gold, Executive Director of San Francisco Architectural Heritage, has provided leadership as Co-Chair of the tour, and Jan Berckefeldt, Executive Director of the Maybeck Foundation, has been invaluable in obtaining the homes. This relationship has allowed us to bring our house tour into Presidio Heights, a neighborhood supremely worthy of our mission to educate the public. It is appropriate that the proceeds of this year's tour will directly benefit the restoration of the Palace of Fine Arts, a Bernard Maybeck masterpiece.

We are extremely grateful to the Presidio Heights homeowners who have opened their homes for our annual fundraiser. We are thankful to the congregation and clergy of the Swedenborgian Church who have shared their sacred space with us today. Thanks also to Co-Chair Susan Morse, to the docents, house captains and to all of the volunteers who have worked on this project throughout the year to make today's event a success. A special thanks goes to our new patrons for your support of this year's tour—and to the many of you who return each year.

As you walk through the neighborhood, you will find elegant and stately homes that have been built by many of California's famous architects—at a time when order and simplicity took precedence over Victorian ostentation or routine pattern book designs. This is where scholarly architects expressed their independence by creating diverse styles for well educated and wealthy clients. The design of many homes was also influenced by a variety of historical sources including Classical, Medieval, English Cottage, French Renaissance, American Colonial and Norman. It is the notable variety and yet the distinct unity between the architecture and the landscape that grant this neighborhood its great beauty.

Have a wonderful tour,

Stephen B. Haigh
President

About the Victorian Alliance

The Victorian Alliance of San Francisco was organized in 1973 to promote preservation and restoration. Our members and guest speakers share information on preservation, history, architecture, and decorative arts at our monthly meetings as well as in our monthly bulletin. We also share helpful information on such things as materials, techniques, contractors, and artisans with those wishing to restore their Victorian buildings. We lobby and testify on preservation issues at city and neighborhood meetings and reinforce our efforts with donations for neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours, garden tours and garage sales. We are a volunteer organization with no paid staff so almost all the funds we raise are available to support preservation and restoration projects. We also present social functions such as our annual Holiday Party, which has become a celebrated tradition. We invite your participation at whatever level your interests and time permit. We meet the last Wednesday of each month, except for November and December. Please call (415) 824-2666 for the location of our next meeting.

Stephen B. Haigh, *President*
Susan Morse, *Vice President*
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The Victorian Alliance of San Francisco
824 Grove Street
San Francisco, California 94117
(415) 824-2666
victorianalliance.org

	Architect/Builder	Year	First Owner or Tenant
ARGUELLO BOULEVARD			
112	*Charles O. Clausen*	1918	
166	*Sidney & Noble Newsom*	1903	
CHERRY STREET			
1	*Houghton Sawyer*	1914	Jesse Lux Potter
15	*Houghton Sawyer*	1913	
116	*Willis Polk*	1892	Batten House
145	*Hermann Barth*	1916	
230	*Albert Sutton & C.P.Weeks*	1904	
CLAY STREET			
3295	*Conrad A. Meussdorffer*	1904	
3362	*Albert Coxhead*	1896	Russel Osborn
3369	*Wm. F. Lewis, bldr*	1891	
3375	*Wm. F. Lewis, bldr*	1891	
3383	*Wm. F. Lewis, bldr*	1891	
3385	*Wm. F. Lewis, bldr*	1891	
3401	*Herman Carl Baumann*	1931	
3474	*William H. Lillie*	1891	A. H. Martin
3476	*Edward J. Vogel*	1900	Edward J. Vogel
3512	*Julius Ernest Krafft*	1901	
3531	*Julia Morgan*	1908	
3555	*Chas. Rollo Peters*	1901	his mother, sister
3575	*Walter Bliss & Wm. Faville*	1907	E. J. Bowen
3581	*Walter Bliss & Wm. Faville*	1909	
3595	*Henry C. Smith*	1910	Gus Lachman
3800	*Alfred Sutton & C.P.Weeks*	1905	
3830	*Alfred Sutton & C.P.Weeks*	1905	
3837	*Wm S. Snook & Son*	1901	
3838	*Alfred Sutton & C.P.Weeks*	1905	
3901	*Alfred Sutton & C.P.Weeks*	1907	
3934-36	*Arthur Laib*	1910	
3980	*Sylvain Schnaittacher*	1905	
JACKSON STREET			
3119	*E. A. Neumarkel*	1909	
3218-20	*Nathaniel Blaisdell*		
3230	*Cunningham & Politeo*	1913	John J. Barrett
3232	*Havens & Toepke*	1897	Jerome Stanford, tenant
3233	*Edw. Eyestone Young*	1913	
3247	*William H. Lillie*	1892	Abraham Beerman
3255	*Coxhead/Polk*		
3320	*Conrad A. Meussdorffer*	1906	Moses L. Levy
3333	*Conrad A. Meussdorffer*	1913	A. L. Fisher
3425	*Robert Schieve, bldr*	1908	
3452	*Sylvain Schnaittacher*	1912	Melville Schweitzer
3456	*Edw. Eyestone Young*	1920	
3475	*Edw. Eyestone Young*	1920	
3485	*Edw. Eyestone Young*	1920	
3500	*Bernard Maybeck*	1909	Leon Roos
3600	*Charles O. Clausen*	1918	
3630	*Julia Morgan*	1917	Abraham Rosenberg
3673	*Newton Tharp*	1904	Wallace Bradford
3675	*W.D.E.Blankenburg*	1901	
3855	*Wm. Hammond Hall*	1912	
LAUREL STREET			
2	*Clark & Beuttler remod*	1909	remodeled 1945
50	*J. Bakewell & Arthur Brown*	1917	Frank B. King
145	*Alfred Henry Jacobs*	1920	C. J. Hillard
306	*Julia Morgan*	1906	Wm H. & Maria Mills
LOCUST STREET			
200	*William A. Knowles*	1904	Charles & Emma Platt
201	*George Applegarth*	1915	
270	*Wurster Bernardi Emmons*	1945	
301	*Wurster Bernardi Emmons*	1954	

	Architect/Builder	Year	First Owner or Tenant
MAPLE STREET			
1	*George Applegarth*	1928	
233	*Albert Sutton & C.P. Weeks*	1904	
PACIFIC AVENUE			
3153	*Ernest Coxhead*	1912	
3196	*James R. Wilson, bldr*	1891	Eli T. Sheppard
3198	*Joseph Cather Newsom*	1890	Eli T. Sheppard
3203	*??/Willis Polk remodel*	1890	Eli Sheppard House
3232	*Ernest Coxhead*	1902	Julian Waybur House
3233	*Bernard Maybeck*	1909	Samuel Golinsky
3234	*Ernest Coxhead*	1902	Bruce Porter
3235	*William F. Knowles*	1908	Stadtmuller House
3236	*William F. Knowles*	1900	Wm M Rose, atty
3240	*William F. Knowles*	1908	Leonard C. Hammond
3255	*Coxhead/Willis Polk remod*	1910	
3277	*Willis Polk*	1913	Catherine Hooker
3323	*Joseph Esherick*	1963	
3333	*Albert Farr*	1902	
3343	*Albert Farr*	1902	Mrs. William Hilbert
3355	*Louis M. Upton*	1925	
3377	*Julia Morgan*	1908	Aurora Stull house
3455	*George A. Schastey*	1914	Abott A. Hanks
PRESIDIO AVENUE			
21-23	*??/Bruce & Rob Porter*	1900	remod for inlaws, 1913
46-68	*Edw. Eyestone Young*	1916	
SPRUCE STREET			
16	*John Bolles & Jos. Ward*	1946	Richard Walberg
210	*Thomas Patterson Ross*	1900	
223	*Thomas Patterson Ross*	1900	
316	*Thomas Patterson Ross*	1900	
WALNUT STREET			
15	*Bakewell & Brown*	1906	
100-112	*Edgar Mathews*	1903	
WASHINGTON STREET			
3204	*Willis Polk*	1900	Wm Keith
3221	*Edw. Eyestone Young*	1908	
3241-47	*Albert Farr*	1908	
3329	*Samuel C. Newsom*	1891	Ada Martin
3332	*G. Albert Lansburgh*	1913	Andrew Jacob
3340	*Oliver Everett*	1912	Jean Andre Bergerot
3343	*Charles I. Havens*	1893	Lillian E. Suydam
3370	*Joseph H. Littlefield*	1892	H. L. Van Winkle
3377	*Joseph Cather Newsom*	1891	Frank Morton
3383	*George A. Bordwell*	1889	J. T. Rogers
3444	*Sylvain Schnaittacher*	1906	
3445	*Charles F. Whittlesey*	1909	Moses F. Fisher
3450	*Willis Polk*	1928	
3452	*Sylvain Schnaittacher*	1908	
3524	*Sylvain Schnaittacher*	1910	
3530	*Sylvain Schnaittacher*	1907	
3540	*Walter Bliss & Wm. Faville*	1908	Matilda & William Wolff
3550	*Henry Hupschmitt bldr*	1904	Wallace Wise, atty
3580	*Sylvain Schnaittacher*	1906	
3600	*John Marquis*	1897	Joseph T. Poheim
3638	*Walter Bliss & Wm. Faville*	1900	
3647	*Ernest Coxhead*	1900	
3700	*Joseph Esherick*	1951	
3701	*John Bakewell & A. Brown*	1902	Nellie Mason
3725	*Edward T. Foulkes*	1925	Clarence de Veuvre
3730	*George Applegarth*	1915	
3778	*Erich Mendelsohn*	1952	
3800	*Frank Van Trees*	1904	Koshland House
3898	*Patterson Ross*	1909	

The History of Presidio Heights

Presidio heights has long fascinated and awed residents and visitors with its beauty, architecture, and stunning bay views. The small yet elegant neighborhood is bordered by Presidio Avenue on the east, Arguello Boulevard on the west, Pacific Avenue on the north, and California Street on the south.

Once considered a far away plot of land in the outland section of the city, Presidio Heights has evolved into one of San Francisco's most exclusive neighborhoods. For the most part, the neighborhood is now made up of a collection of homes, boutique and chain businesses, hospitals, schools and parks.

As the city expanded out from Yerba Buena cove in the 1850s, there was a flicker of interest in moving to the outlands where sparse parcels were inhabited by weeds. In the 1860s the move west started and real development began, and in the 1870s through 1880s development really took off with the huge middle class push over the slopes of Nob Hill. While Presidio Heights started as a middle class neighborhood, by the end of the 19th century it had become an enclave for the upper middle and upper class, and by the 20th century this pattern was much more defined.

The Presidio wall and gates were constructed during the 1890s principally to define the boundaries and provide a psychological definition between the neighborhood and the Presidio. The Arguello gate carvings are made of sandstone and are currently undergoing restoration.

After the 1906 earthquake and fire many people from eastern neighborhoods moved further west as a result of destroyed homes and desire for more solid ground to live on. The bedrock under much of this area was very reassuring. The extension of public transportation westward also helped encourage growth into the neighborhood. The area had been considered too far away for those working in the financial district downtown.

At one time the rag, bottle, and sack cart came through the neighborhood, the milkman delivered here three to four times a week and veggie trucks driven mostly by Chinese came through selling fresh produce. Kids played kick-the-can in the street without worry of being run over by speeding vehicles.

Today one sees elegant houses with yards and a mixture of architectural styles with some remaining Victorian homes. Fifty percent of all building occurred between 1900 and 1915. The names of prominent architects who left their mark in this area read like a Who's Who list, including George Applegarth, Bernard Maybeck, Julia Morgan, Ernest Coxhead, Willis Polk, William Knowles, H.C. Baumann, Nathaniel Blaisdell, Pissis & Moore, H.H. Gutterson, E.E. Young, Bakewell & Brown, Edgar Mathews, Samuel and J. Cather Newsom, G.A. Landsburgh, Wm. H. Lille, Charles Whittlesey, C.A. Meussdorffer, Sylvain Schnaittacher, Walter Bliss and William Faville.

Several consulates made Presidio Heights their home. World leaders and Hollywood celebrities have visited and still do. Business leaders were born here and still inhabit some of the homes. Even with all the movers and shakers, many residents were and generally still are private people when it comes to family and home life.

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About Bernard Maybeck

HIS LIFE AND WORK

Bernard maybeck was born February 7, 1862 in New York City. As a young man, he entered his father's business and trained as a wood carver. In 1877 Maybeck traveled to Paris to study architectural carving and furniture design. He soon became enamored with the architectural beauty of Paris and sought entrance into the premier Ecole des Beaux-Arts to pursue a career as an architect. He was admitted in 1882 and finished his training in 1886.

Maybeck returned to the United States and took a position as a draftsman at the firm of Carrère and Hastings. In 1889 Maybeck relocated to Kansas City, where he met his wife, Annie White. They moved to San Francisco in 1890. Initially, Maybeck worked as a draftsman in the office of A. Page Brown. He assisted Brown with the design of the Swedenborgian Church, providing expertise on furniture design and woodwork.

By 1892, the Maybecks settled in Berkeley. In 1895, Bernard became an instructor of descriptive geometry at the University of California, Berkeley. Informally, he mentored aspiring architectural students such as Julia Morgan and Arthur Brown, Jr., at his Berkeley home. Maybeck was instrumental in establishing the School of Architecture at the University of California. With the assistance of Phoebe Hearst, Maybeck implemented a campus plan for the University of California. In an advisor role, he traveled to Europe to secure a pool of candidates for the architectural competition of the Berkeley campus. John Galen Howard was selected as the Master Architect for the campus plan.

From 1900–1910, Maybeck was occupied with various residential and civic projects, notably the Mill Valley Outdoor Arts Club (1904), the Lawson residence (1907) in Berkeley as well as the Roos Residence of San Francisco (1909) and the First Church of Christ, Scientist of Berkeley (1910). Although busy, Maybeck needed to supplement his income with odd jobs as a draftsman. In 1911, he took a position in Willis Polk's office. At the time, Polk was serving as the supervising architect for the Panama-Pacific International Exposition (PPIE) of 1915. Polk was assigned the task of creating a "Palace of Fine Arts" for the Exposition, but he was too busy to devote time to the project. So, he decided to hold a competition within his office to award the Fine Arts project to an upcoming, young designer. At fifty, Bernard Maybeck won the competition to design the Palace of Fine Arts for the 1915 Exposition in San Francisco.

Maybeck's design for the Palace fostered a regional aesthetic for California which looked to classical antiquity for inspiration, but reinterpreted classical forms to suit the needs of a modern, urban environment. Maybeck worked to create a seamless marriage between color, sculpture, architecture, and nature at the Palace. He demonstrated how the grandeur of classical architecture could be translated in a practical manner to serve civic purposes. Maybeck created a civic space which advocated an intimacy with nature and the viewer. The success of his design rested with his incorporation of the surrounding landscape into his architectural composition. He embraced the environment rather than rejecting it.

With the Palace, Maybeck forged a new path for environmentally conscious civic design which influenced subsequent generations of American architects involved in civic planning. The Palace is considered his crowning achievement. Bernard Maybeck is considered one of America's most important and influential architects. In 1951, he was awarded the prestigious AIA Gold Medal.

Today, the Palace serves as an urban park, cultural center, wildlife habitat, and historic landmark of California. The Palace is the only monument left of the PPIE still located on its original site. More than one million people from a diverse mixture of cultural and socioeconomic backgrounds visit the Palace each year.

In 1989, the Palace sustained structural damage from the Loma Prieta earthquake. Environmental factors such as water, wind and fog have caused further corrosion to the Palace structures. Without preservation, the Palace will deteriorate further until it is no longer safe for visitors. It would be a tragedy to let this historic site disappear altogether.

The Campaign for the Palace of Fine Arts is a joint effort between the City of San Francisco and the Maybeck Foundation to restore the Rotunda, Colonnades, lagoon and historic plantings of the Palace.

The Maybeck Foundation is appreciative of the efforts that the Victorian Alliance of San Francisco has made on behalf of the Palace Campaign. We hope you enjoy your tour of Presidio Heights and we thank you for your support.

Jan Berckefeldt
Executive Director
Maybeck Foundation

Roger K. Reid

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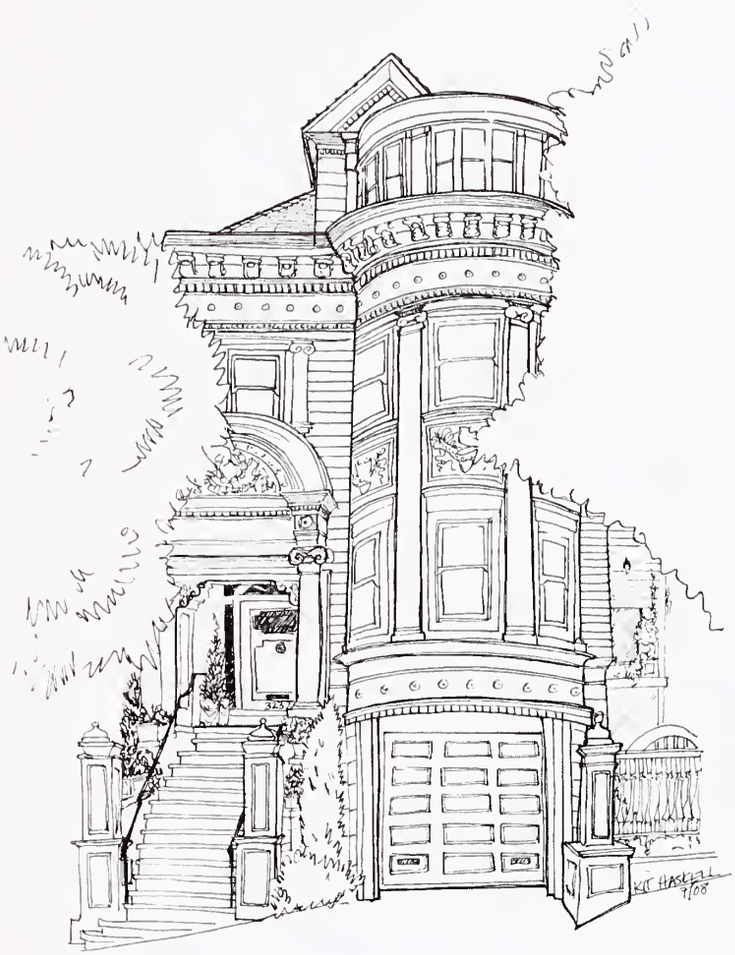
3232 Jackson Street

LAIDLAW-STANFORD HOUSE—1897



This richly decorated Classical Revival residence was designed in 1897 for Horace Laidlaw by architects Charles I. Havens (1849–1916) and William H. Toepke (1870–1949). For the grand sum of $3,500 contractors Mallory and Swenson built the house, which was comprised of two floors with an attic and a basement. Although Dr. Laidlaw had the residence constructed, he never lived at this address—he was a physician and druggist who worked at 3039 Sacramento Street at the time but resided elsewhere, at 1715 Broderick Street.

Upon completion of the residence, Laidlaw rented it to Jerome B. Stanford, who resided there until 1903. Born in Albany, New York in 1847, Jerome was the nephew of Senator Leland Stanford, who brought him to California in 1856 as a young child.

At various times in his life Jerome B. Stanford was a mining engineer, merchant, stockbroker and editor. He also worked for G. W. Clark & Company (importers and jobbers of wallpapers, interior decorators and window shade manufacturers). According to the 1900 United States Census Mr. Stanford (age 52) lived at 3232 Jackson Street with his wife Clara (age 31), their daughter Helen (age 3), and two servants, Selma Gaffe (age 43) and a Japanese man (age 24). Mr. Stanford was married three times: divorced from his first wife, widowed by the death of his second; and later separated from his third, Clara. Jerome B. Stanford died in 1929 at the age of 84.

Over ten families have owned the home; the most famous of its proprietors were Norman Banks Livermore and Caroline Sealy Livermore, noted on tax records as having owned the property from 1925 until 1939. Norman was the grandson of Horatio Putnam Livermore, who came to California in 1850 and was a civil engineer who sold locomotives and mining equipment. He was also a director of Pacific Gas & Electric. His wife Caroline is remembered as an environmentalist who was active in protecting Angel Island and the Marin headlands. She was a founder of the Marin Art and Garden center. Records show that the Livermores resided at their family home on Russian Hill from 1916 until 1930, after which they moved to Ross. They may have rented out this home or used it during trips to the city.

The architects Havens and Toepke formed their partnership in 1895 and continued it until 1915. Charles I. Havens was born in New York in 1849 and arrived in California in 1856. Havens served for twelve years as City Architect of San Francisco, designing many of the early schools, none of which survive. His distinctive designs include 1381 South Van Ness Avenue (1884), 601 Steiner Street (1891), 900–902 Guerrero Street (Daly Residence, 1895) and 2965 Washington Street (1887). He died in 1916. William H. Toepke was born in California in 1870 and lived until 1949.

Together their firm was responsible for the following designs: 1964 Pacific Avenue (1901), 15 Presidio Terrace (1905), 2957–2961 Washington Street (1908) and 540–548 Market Street (The Flatiron Building, 1908).

In 1915 the house was raised to make room for a garage, and new terrazzo stairs were added to the front. In 1964 architect John Walker resided here and his firm, Walker and Moody, made alterations amounting to $5,000.

The current owners acquired the home in 1974 to raise their family. The home appealed to them due to its uniquely spacious yet private layout. Their primary improvements include a remodeled kitchen, refinished floors, new decks and the garden design. Most impressive, however, have been the improvements to the exterior façade. Moldings around the garage level and the first floor banding have been restored in styles appropriate to the period of construction. The property's visual street appeal was further improved through the removal of cement embankments and the addition of a Victorian style fence and newel posts.

In an interesting connection to this year's tour, the current owner's grandfather, Sam McBirney, and her great uncle, Alexander McBirney, both worked for Pacific Bell and were the chief architects of the communications systems for the Panama Pacific International Exhibition of 1915. Alexander was its Chief Telephone Engineer.

3235 Pacific Avenue

STADTMULLER HOUSE—1908

One day in 1908, the young Edwin Stadtmuller and his wife Elisabeth were out for a walk in one of their favorite neighborhoods—the crest of the hill skirting the Presidio Wall. They ran into a realtor selling lots out of a kiosk, and on the spot, Mr. Stadtmuller made a $20 down payment for the empty lot at 3235 Pacific Avenue.

Consulting with their architect, William Knowles, Elisabeth Stadtmuller asked for a living room with a high ceiling and a balcony. In response, Knowles created a design inspired by English church architecture. When viewed from the street, the house has a steeply pitched roof and a "steeple" with a lancet window attached to the left side. A brick platform at street level supports the first and second levels that are sheathed in brown shingle.

The Gothic theme and style are carried to the inside with the soaring cathedral ceiling in the living room and a choir-loft balcony. There are very few "boxy" rooms in the rest of the house; instead, the ceilings are rounded, pitched or pointed. Redwood paneling and molding enhance the major rooms. In the living room, sturdy beams surround the granite fireplace and continue upward across the cathedral ceiling. On the second floor, wrought iron and glass doors mark the entrance to the balcony. (According to city records, the doors were designed by Knowles's mentor Ernest Coxhead.)

The lot at 3235 Pacific is evenly apportioned to the house and the rear garden. This was a typical approach for the period, but it is rare to find a house that still maintains such a large garden. Often, house additions nibble away at the planted area. The rear garden is divided into two levels. Its upper section is level with the house's first floor, which allows residents in the house to be close to the greenery and color. Its lower section is at grade level.

The Stadtmullers lived in the house throughout their lifetimes. Elisabeth died in 1958, a few days shy of her 85th birthday. Edwin stayed there until his death at the age of 92 in 1969. Together they made two major changes to the house: they closed in a porch to make a breakfast room and transformed the coal scuttle into a garage. Few other notable changes were made to the property—perhaps due to the Stadtmuller's long residency. A later owner made the only known modification to the original footprint of the house: in 2001 she added a conservatory to the rear of the house.

The current owners made major upgrades in 2005–2006. Visible changes include a total remodel of the kitchen, two bathrooms and the laundry room; conversion of a bedroom to a dressing area; and the addition of a gable and lancet window to the rear exterior. In the garden, changes include an addition of a raised dining area; a redesign of the steps from the house to the garden's lower level; and a total replanting (except for the three large heritage trees).

One of three houses that Knowles designed in this block, 3235 Pacific blends nicely with its shingle-covered neighbors designed by Bernard Maybeck, Willis Polk and Ernest Coxhead. The 3200 block of Pacific Avenue is mentioned in many architecture books. A recent guide states that "nowhere else in the city is there such a harmonious stand of … houses." Last year the local chapter of the American Institute of Architects selected the entire block as one of the five best residential "buildings" in the city.

3455 Pacific Avenue

HANKS HOUSE—1914

THIS HOUSE LOT was originally part of a large lot owned by Emma G. Butler. Butler sold two lots (later 3455 and 3461 Pacific Avenue) to Abbot A. Hanks, and in 1914, Hanks hired architect George A. Schastey and contractor Louis Deibel to build the three-story (over garage), shingle-style house that stands today at 3455 Pacific.

Abbot Hanks was a chemist and assayer. The 1920 United States Census lists Abbot A. Hanks (age 50) living at 3455 Pacific with his wife Vesta J. Hanks (age 46), along with two daughters, Dorothy (age 12) and Nalley or Nancy (the documentation is unclear, age 7), as well as Vesta's sister Mary Read (age 49) and her daughter, Gwyneth Read (age 20). The census says that Abbot was born in California and that his wife and sister-in-law were born in Halle, Germany.

Abbot died in 1939, and City records show that the Vesta J. Hanks Estate split the two lots in the early 1970s. The empty lot at 3461 Pacific was sold in 1972 and again in 1973. In 1974, a house was built on that lot.

The estate sold the Hanks' residence at 3455 Pacific in 1972 to Sally G. Irish and Robert H. Goldsmith, who sold the house to Larry and Leandra Wasserman less than a year later. By 1979, the house was owned solely by Leandra. In 1998, Leandra (now Leandra Stewart) sold the house to the current owners.

Architect George A. Schastey (1869–1933) was born in New York City. He graduated from the Ecole des Beaux-Arts in 1891 and started his architectural practice working for William Baumgartner in New York. In 1905 Schastey came to San Francisco to oversee the design of the interior of the Fairmont Hotel. Work was interrupted by the 1906 earthquake and fire, which destroyed the interior of the hotel. The new owner, Herbert Edward Law, hired Schastey to design and execute the Fairmont's new interiors.

In 1907, Schastey formed the partnership, Schastey and Vollmer, which specialized in interior decoration, furnishings, and hotel equipment. He dissolved the partnership in 1910 and worked on his own for the rest of his career. One of his largest jobs, completed for his former client Herbert Law, was the sprawling, 13,000-square-foot Laurison Estate in Portola Valley. He also worked on the Cliff House and the Liebes Building and was a consultant on the interiors of the Palace Hotel. In the late 1920s, Schastey started designing a home for Herbert Law's daughter and worked on this building until his death in 1933. The Patricia Law Homestead was never completed.

When the current owners moved in ten years ago, the house was mostly untouched and contained many of the original details. However, the panty had been removed, the kitchen was a 1970s remodel, the home had settled, and the basement was an unfinished storage space. In 2003, architect Ken Linsteadt was hired to bring the home up to date and make it suitable for the family.

Due to later construction of homes to the east and west, the side windows provided little light. To add natural light several skylights were added. The cabinets in the living room and the dining room buffet are original; however, there is some disagreement about whether the cabinets in the dining room might have been added later.

In the kitchen, windows were reconfigured and a center island and French doors were added.

In the basement, an inch was shaved from the ceiling joists to provide more height, paneling and French doors were installed and a fireplace was added to line up with the dining room. The original back stairs were removed allowing for the addition of a powder room and stairs to the basement level. The garden and patio were completed in 2008 by Elizabeth Everdell Design.

Because the current owners are only the third family to have lived here, they believe the house has good karma, and they plan to stay for a very long time!

3500 Jackson Street

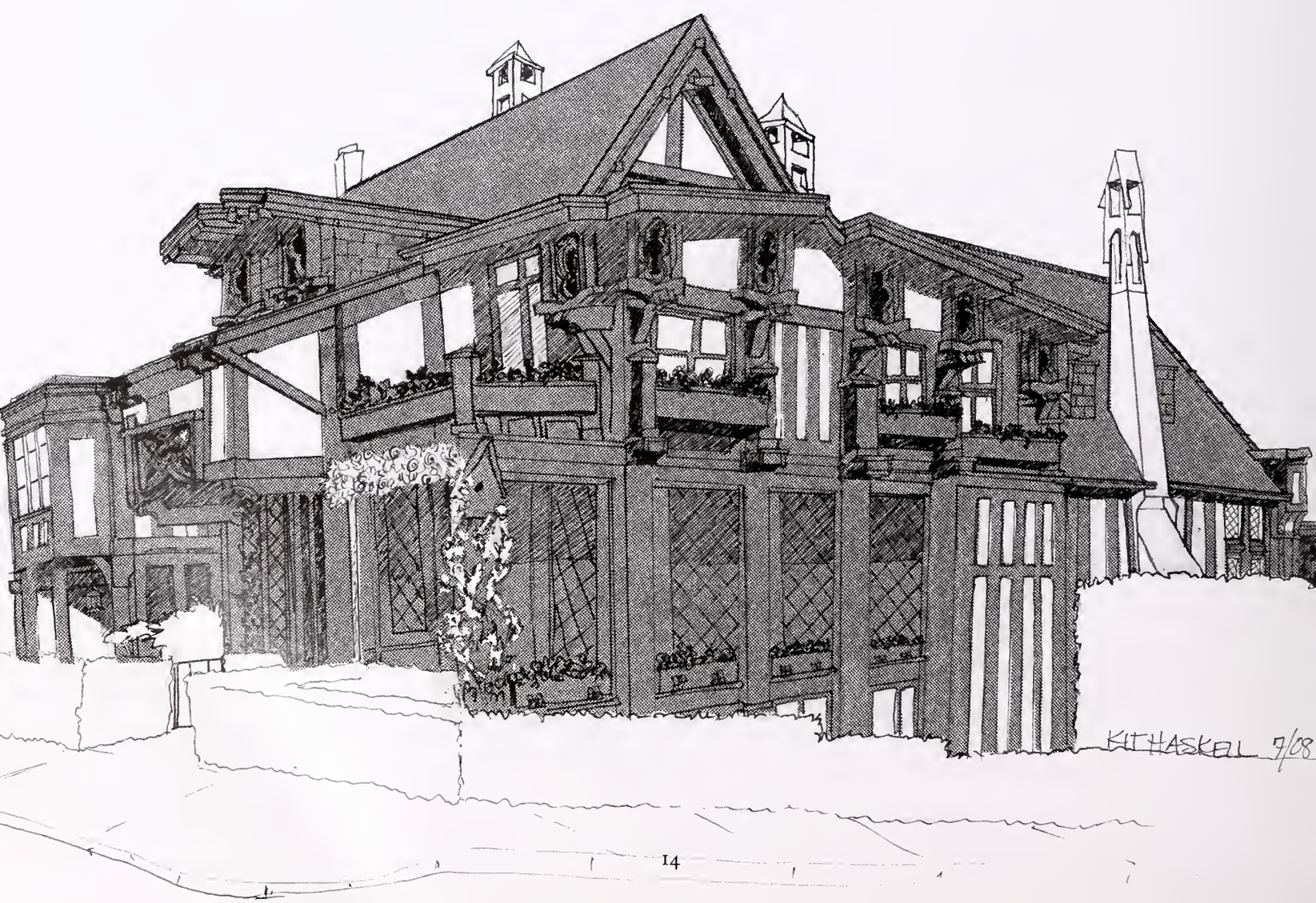
LEON L. ROOS HOUSE—1909

In 1909, Leon Roos married Elizabeth Meyerfield. Leon Roos was a successful businessman; his firm Roos Brothers was a well known clothing establishment in San Francisco. The residence at 3500 Jackson Street was a wedding present to Mrs. Roos from her father, Morris Meyerfield, who had made his fortune in the theater; he owned the Orpheum Theater on Market Street. Meyerfield commissioned Bernard Maybeck to design a residence where his daughter Elizabeth could entertain in a grand manner

Maybeck created a Tudor style house, terraced into the hillside. He constructed an unusual foundation for the residence, using a lattice of beams fastened to wood piles that were driven into the hillside. It is believed that this experimental design was in response to the 1906 earthquake. Maybeck was trying to create a foundation that would permit movement but still secure the structure to the hillside in the event of a quake.

At first glance, the exterior of the Roos residence appears to be traditional Tudor in style, but closer examination reveals some interesting details. Maybeck carved quatrefoils in the second story balcony as well as under the eaves of the roof. From the street, the horizontal lines of the house are impressive. The house is asymmetrical, divided into two sections: the front section is dedicated to the dining room and the upstairs living quarters, while the back section serves as the living room on the ground level, and the subterranean level functions as a basement. To gain access to the residence, a person has to walk down a covered walkway to the front door, which is situated between the two sections of the house. This off-centered placement of the front door was unusual for the period. Most grand houses had entryways located at the central axis. Maybeck preferred an off-the-street entryway in order to create a transition from the public space of the street to the private interiors of the residence.

Upon entering the house, one is struck by the massive space of the interior. To the left, the dining room offers simple lines of a rectangular room, articulated by lattice windows and redwood paneling. In contrast, the living room or Great Hall spans almost the entire length of the house and emphasizes vertical elevation.



The famed architect created a grand house with interesting surprises. Within the entry hall, one reads the wall space as an uninterrupted, solid mass of redwood paneling, but a closer examination reveals openings both to closets and to a guest bathroom. Rather than placing the grand staircase at the center of the living space in a direct line with the front door, Maybeck situated it at the back of the house. This placement emphasizes a separation between the private quarters of the residence and the public space of the lower floors.

The living room is paneled in redwood, punctuated by rose velvet and gold-embossed fleur-de-lys patterns. At the center of the room, a stone fireplace with carved masonry defines the eastern wall. At the northern axis of the room, a large picture window offers a majestic view of the Presidio and Marin County in the distance. Throughout the living room, Gothic elements articulate the space as exhibited in the furniture that Maybeck created for the room as well as in the wall treatments and the ceiling buttresses. He also designed the unusual light fixtures, employing light bulbs as decorative elements.

Maybeck designed sliding doors between the various rooms of the central living spaces. This allowed a reconfiguration of the space to permit large, vertical spaces for entertaining as well as smaller, more intimate rooms for daily living as exemplified by the library, which could serve as an extension to the living room (Great Hall) or could be closed off as a study.

At 9,000 square feet, the Roos residence is one of the largest homes that Maybeck ever designed in the San Francisco Bay Area. He made several additions to the residence, constructing a garden room in 1913 and building a garage in 1916. An upstairs study was added in 1926. The home has continued to be owned and occupied by the Roos family. The original design of the house remains intact, permitting a rare viewing of an architectural masterpiece designed by a legendary Bay Area architect.

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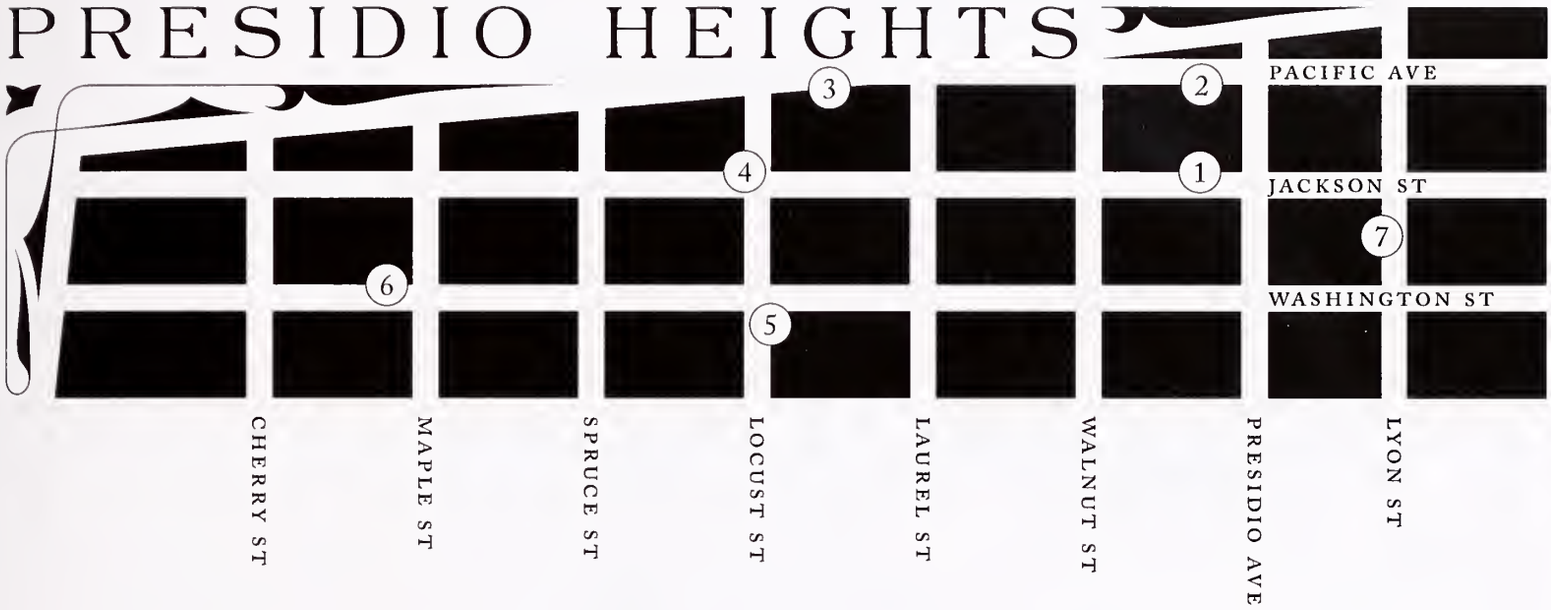

This is a self-guided tour. You may visit the homes in any order you wish. For those who need assistance, a shuttle provided by Mr. Toad's Tours of San Francisco will circulate periodically in the order listed below.

1. 3232 Jackson Street Laidlaw-Stanford House
2. 3235 Pacific Avenue Stadtmuller House
3. 3455 Pacific Avenue Hanks House
   Light refreshments will be served at this house.
4. 3500 Jackson Street Leon L. Roos House
5. 200 Locust Street Platt House
6. 3800 Washington Street The Koshland House (The Petit Trianon)
   The tour raffle and book signing with neighborhood historian Tricia O'Brien will take place at this house.
7. 2170 Lyon Street Swedenborgian Church
   The church will only be open for viewing from 2–5.

PLEASE NOTE: No photography is allowed inside the homes.

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PLATT HOUSE—1904

This four-floor residence was built in 1904 for Emma F. Platt and was designed by architect William A. Knowles. The contractor, W. L. Moore constructed the house for a total cost of $9400. According to the 1910 United States Census, Charles B. Platt (age 58) lived here with his wife Emma F. Platt (age 48), along with their daughter Gladys A. Platt (age 18) and a house servant from Sweden, Ellen Loeser (age 26).

Charles B. Platt was born in Connecticut in January 1852 and was the second vice president of J. A. Folger Company, the local manufacturer of coffee and teas. His wife Emma F. Platt was born in California in May 1861.

The residence was sold in August 1922 to Marion R. Roth for $20,000. Marion R. Roth was born in California in 1897 to German parents. Her husband Lester L. Roth was also a native Californian, born to French parents in 1884. He was the head of the Roth Blum Packing Company located at 1490 Fairfax Avenue in the Bayview district, once known as "Butchertown."

Architect William A. Knowles was born in New York on January 3, 1873; as a child he came west with his contractor father, also named William. He lived in Oakland with his wife and son and was responsible for many of the distinguished buildings in that city. He is primarily noted for his designs of shingled residences, exemplified by another of his homes on the tour, 3235 Pacific. However he was certainly adept at building with stucco, as seen in this example. His designs include 3236 Pacific Avenue (1905), 3240 Pacific Avenue (1908), 123 Edgewood Avenue (1906), 3839 Jackson Street (1905) and the California Club (1907) at 1750 Clay Street. Knowles died on November 11, 1958 at the age of 85.

The residence was altered several times during the 1920s. In 1922 a bathroom and garage were added for $15,000 The garage was originally used as a ballroom. At that time the wood trim was also removed from the dining and living rooms. In 1926 a breakfast room was constructed for a fee of $1500.

After living in the home for ten years, the current owners decided to give the home a new life, planning an extensive renovation, which they began in June of 2003. With four children they needed to re-establish the home's original five bedrooms and replace the outdated electrical wiring and plumbing systems. They emptied the contents of the house and moved out. On the uppermost floor they added two bedrooms and a full bath with a common central area. The low-ceilinged bottom floor had been a cavernous basement and laundry. In order to add both public and functional spaces, they excavated eighteen inches

downwards and created a pine-paneled den with a full bath and a smaller laundry, as well as wine storage racks, a food pantry, a furnace area, and two additional storage closets.

At the entrance, the steps, paneled sides, and front doors are new. Many layers of paint were removed from the exterior pediment and surround framing the entry, which is believed to be original.

On the main level the owners pushed out the kitchen approximately five feet to create an eat-in kitchen; replaced ceramic tile with hardwood floors in the sunroom and kitchen; and stained all these floors a darker shade than their former tone. Finally, the remaining bedrooms and bathrooms received a complete overhaul. In May 2004, less than one year after moving out, the family was able to move back into what is in effect a new home, but which also retains most original details.

3800 Washington Street

KOSHLAND HOUSE (THE PETIT TRIANON)—1902

It was in 1902 that pioneer San Francisco wool merchant Marcus S. Koshland and his wife Corrine (Cora)—the first owner-occupants of 3800 Washington Street—commissioned architect Frank S. Van Trees to design their new home in Presidio Heights modeled after Le Petit Trianon, a stately palace and garden retreat at Versailles that they had admired while vacationing in France.

This expansive structure with twenty-two rooms and nearly 21,000 square feet accommodated the five-member Koshland family: Marcus, Cora and their three children, Daniel, Robert and Margaret. As the 1910 census notes, they employed seven live-in servants that year, whose countries of origin included Finland, Germany, Sweden, and Japan, but only one was a United States citizen.

Mrs. Koshland was a cultivated and noted philanthropist devoted to music, the opera and her synagogue. Every Hannukah from 1928 to 1940, Cantor Reuben Rinder of Temple Emanu-El conducted Jewish musicals in the home. Both Isaac Stern and Yehudhi Menuhin performed there as child prodigies. Marcus Koshland, generous in his patronage of Jewish charities, was a member of both the San Francisco Commercial and Concordia clubs, as well as a trustee of Temple Emanu-El.

The sandstone-faced Koshland Mansion (San Francisco Landmark 95) with its symmetrical squared form, roof with balustrades, and its quartet of soaring Corinthian columns is a stellar replica of its namesake, Le Petit Trianon, designed in 1761 by architect Ange-Jacques Gabriel in the Neoclassical style. Louis XV had it built for his mistress, Madame de Pompadour. Over a decade later Louis XVI presented it to his wife Marie Antoinette. In a whimsical historical tribute, the Koshlands celebrated the completion of 3800 Washington in 1904 with an elegant Marie Antoinette-themed costume ball; the event's hand-delivered invitations were printed in Paris.

San Francisco poet, writer, sculptor and artist Bruce Porter (1865–1954) designed the three Art Nouveau stained glass windows on the Maple Street side, as well the estate's landscaping. (Another two of his windows can be viewed at the Swedenborgian Church, which is also featured on this tour.)

3800 Washington Street's interior escaped the 1906 earthquake largely unscathed, but all four of the exterior columns, a huge portion of the cornice and the roof's balustrade collapsed onto the porch and covered the marble steps with debris. A photo taken shortly after the quake shows the wreckage being loaded onto a horse-drawn cart for removal. An estimated sixty to eighty displaced people—friends and relatives of the Koshlands—took shelter in the mansion. According to the testimony of Daniel Koshland, the guests hauled their drinking water in buckets up from the Presidio. The water of the indoor fountain was used to wash hands; incidentally, it also hosted a school of goldfish!

The mansion's five-car garage was installed in 1909. Three years later, in 1912, the Koshlands retained decorators Vickery, Atkins and Torrey to plan the greenhouse and the addition above that garage.

After Mrs. Koshland's death in 1953, the family sold the property to Walter E. and Emily Buck for $100,000. Walter Buck was vice president of the American Distilling Company. The Bucks were the first to redecorate the house by "painting the mahogany library white, removing the dark green, gold-tooled leather from the dining room and developing small card rooms in the basement."†

The second sale of the house took place in 1975 at a price of $675,000, when a neighbor, Paul Renne purchased the property to prevent its acquisition by developers. In 1982 the house was the setting for the San Francisco Decorator Showcase and in the same year was sold again to gallery owner Heidi Betz in partnership with art collector Charles Pankow for between $1.5 and $2.75 million. It has changed hands several times since then.

†Case Report: Landmark Preservation Advisory Board

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SWEDENBORGIAN CHURCH—1894

In 1894, Joseph Worcester commissioned A. Page Brown to design a church for the Swedenborgian congregation at the corner of Lyon and Washington Streets. As minister, Worcester played an active role in the conceptual design of the Church, offering advice and direction for its overall architectural and artistic presentation. The Reverend was an avid student of art and architecture. He often held informal soirees at his residences in Piedmont and San Francisco to discuss art and theory. His home in Piedmont was built in redwood, leaving the wood in its natural state. Inspired by the rustic finish, Worchester applied this naturalist perspective to the construction of the Swedenborgian Church. He believed that the natural world reflected the divine and imparted a sense of spiritual enlightenment to those who contemplated its beauty.

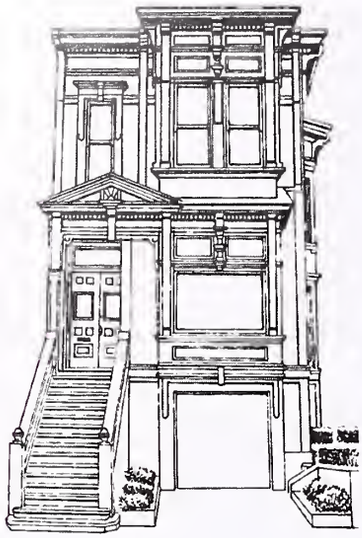
For the Swedenborgian Church, Worcester enlisted the help of his friends A. Page Brown, William Keith, Bernard Maybeck, Bruce Porter, and Albert Cicero Schweinfurth to create a church that celebrated the beauty of California. Maybeck and Schweinfurth served as draftsmen while Porter and Keith provided artistic input for the project.

The exterior of the Church drew upon historic traditions of Asia, Europe, and California. The walled courtyard was reminiscent of Spanish missions while the incorporation of red brick, iron trellises, and a campanile recalled rustic churches of the Italian countryside. Bruce Porter, well-known artist and landscape architect, designed the garden. Porter appropriated Japanese horticultural design in his layout of the garden. This melding of various traditions defined the regional aesthetic of California art and architecture in the early decades of the twentieth century.

From the garden, one enters the church through a small alcove. The asymmetrical layout of the nave conveys a homespun quality to the construction that underscores the simplicity of the design. This simplicity is reinforced by the hand-crafted treatment of the interior space. Note the lattice, boxed redwood roof supported by madrone arches, still covered in bark. Throughout the nave, the naturalistic treatment of the sanctuary complemented Worcester's philosophy of nature and spiritualism.

Bruce Porter designed the stained glass windows of the sanctuary. Above the altar, a dove rests upon a fountain in a garden; the arrangement connects the sanctuary to the exterior courtyard of the Church, where a similar birdbath is nestled under the redwood trees. On the south wall, the second stained glass window by Porter depicts St. Christopher carrying the Christ Child across the river. William Keith painted the murals of the four seasons decorating the north wall. Bernard Maybeck designed the chairs for the sanctuary. Unlike pews, the chairs permitted a variety of configurations that facilitated various functions within the church. Gustav Stickley replicated the chairs and the style became an emblem of the Arts and Craft Movement.

The Swedenborgian Church exemplifies a unified expression of art, architecture, and landscape. Its naturalistic perspective and the coordination of various disciplines to create a comprehensive approach to art and design became a cornerstone for the Arts and Craft Movement in California. Both Maybeck and Schweinfurth used the Swedenborgian Church as a model in their renderings for the First Church of Christ, Scientist (Maybeck) and the First Unitarian Church (Schweinfurth) in Berkeley.



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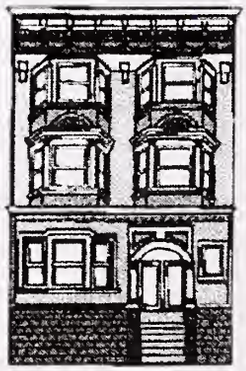

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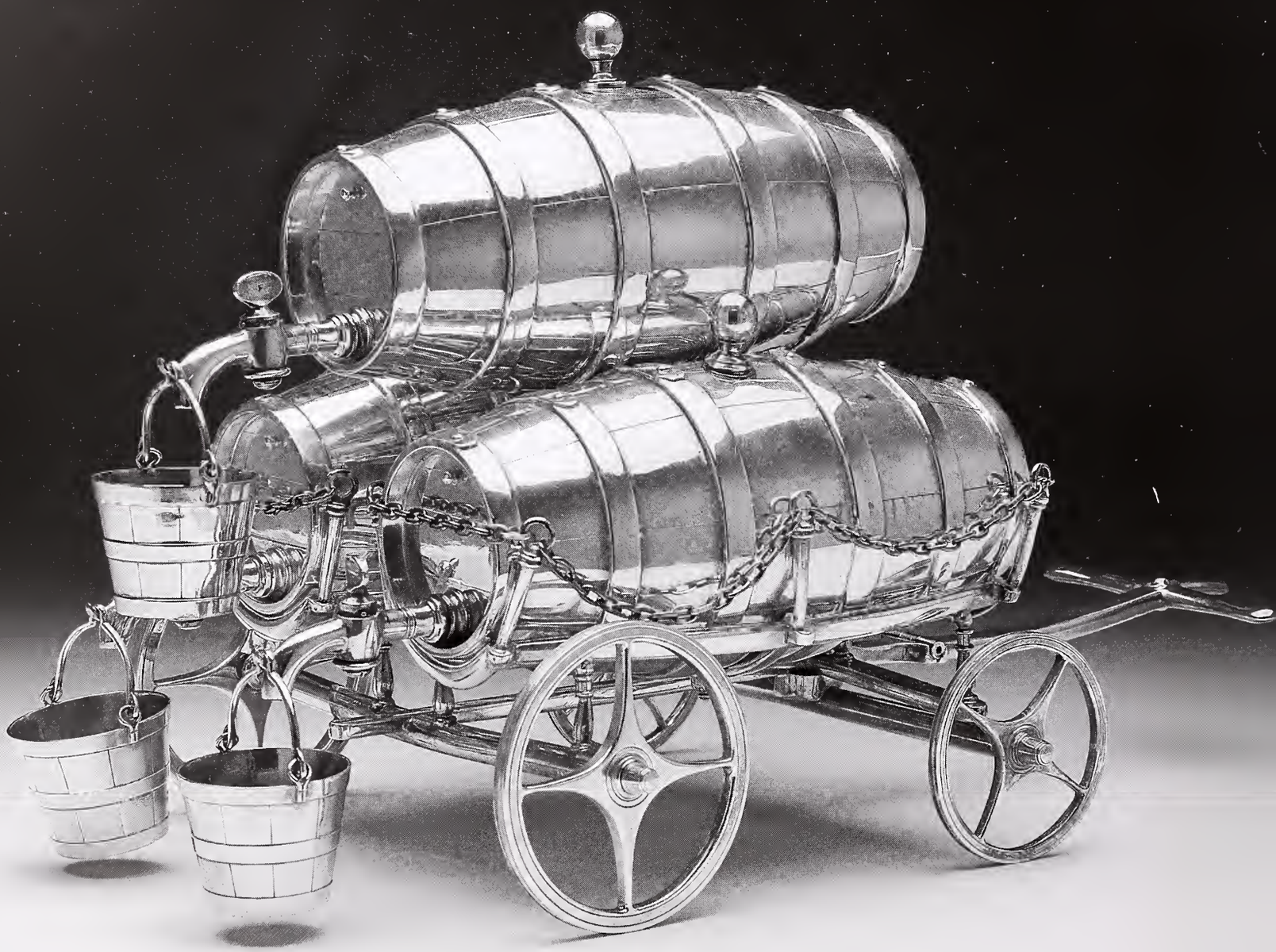
The Leopard's Head

Fine Antique Silver



A Victorian English electroplated spirit trolley,
with separate cups for whiskey, gin and brandy.
Circa 1870.

472 Jackson Street · San Francisco, CA 94111 · 415-296-7757 · Fax 415-296-7233
Largest Priced Web Site of Antique Silver · www.argentum-theleopard.com

The Victorian Alliance of San Francisco

824 Grove Street, San Francisco, CA 94117 (415) 824-2666
victorianalliance.org

History: In 1973, after San Francisco endured two decades of accelerating demolition and "modernization," a group of concerned residents formed the Victorian Alliance to promote preservation and restoration.

Purpose: The initial purpose of the Alliance was to share helpful information on such things as materials, techniques, contractors, and artisans with those wishing to restore their Victorian houses as well as to educate and lobby city officials and the public to the values of historic preservation. Over the years, Alliance concerns with preservation have widened to support the retention and renovation of most residential neighborhoods--regardless of architectural style.

Functions: *1.* The initial function--to support those engaged in the mysterious, often frustrating but rewarding tasks of renovation and restoration--remains paramount. *2.* We share information on preservation, history, architecture, current activities, etc., at our regular monthly meetings as well as in our monthly *Bulletin*. *3.* With monetary donations and member expertise, we support city and neighborhood projects dealing with restoration and preservation. Most of our financial resources come from funds raised by Alliance activities such as house tours. We have no paid staff, no paid officers--and no office; hence, because of our voluntary efforts, almost all funds raised are available for preservation and restoration projects. *4.* When preservation issues arise, we lobby at city and neighborhood meetings. *5.* We present social functions. Our annual Holiday Party has become a celebrated tradition.

Meetings: At our monthly General Membership Meeting, we conduct Alliance business as well as have an opportunity to socialize. Occasionally, we hear presentations by guest speakers. The meeting is held the last Wednesday of every month, January through October.

Membership: Membership is open to all those who support the goals of preservation and restoration. Whether you are a homeowner or renter, live in an old house or in one that is new, reside in San Francisco or your home is elsewhere, are a native or newcomer, the Victorian Alliance welcomes you. The Alliance is an entirely volunteer organization. We invite your participation at whatever level your interests and time permit. Come to a meeting and join us. Please call (415) 824-2666 for the location of our next meeting.

MEMBERSHIP APPLICATION

I/We would like to join the Victorian Alliance. My/Our check for $_____is enclosed.

Annual membership is for the calendar year, January - December.

___ $35 for Individual Regular Membership
___ $25 for Senior (62 and over) or full-time Student Membership
___ $45 for Household Membership--Regular (two people at the same address)
___ $35 for Household Membership--Senior or Student (two people at the same address)
___ Sponsor (*Any amount over the membership fee is tax deductible.*)

Name(s)_____

Address_____

City_____ State_____ Zip_____

Home Phone (_____)_____ Work Phone (_____)_____

Email address_____

I heard about the Alliance from_____

Please mail to: **The Victorian Alliance, 824 Grove Street, San Francisco, CA 94117**

Thank You and Welcome!

Thank you
for attending this year's tour
and
for supporting the restoration of
the Palace of Fine Arts.

What is your house trying to tell you?

s Bonnie walked through my home for the very first time, was completely blown away by her seemingly limitless nowledge of the property's renovation history. I know they all her the "Victorian Specialist" — I had no idea she would rn out to be my very own "House Whisperer" too!"

— Kristin Slye, San Francisco Home Buyer

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